

AN INVESTIGATION OF VISUAL OPPOSITIONS  
IN DRAWING AND PRINTMAKING

PROBLEM IN LIEU OF THESIS

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## CHAPTER I

### INTRODUCTION

As an artist and as a viewer-critic, I found myself to be most responsive to art which makes use of opposing and contrasting elements. The opposing aspects may be the concepts or imagery an artist chooses to combine or may involve the way in which the formal elements are used. In my own work, I am particularly aware of my use of opposing/contrasting elements within the same work; line versus value, positive versus negative space, light areas versus dark areas, one medium versus another, or any of a number of possibilities. Most frequently, however, the opposing elements have been those of a precise, exacting way of drawing and a loose, spontaneous way of drawing combined within the same work. In reviewing work done over a period of several years, I came to realize that this juxtaposition has been a consistently important factor even though my drawings have changed in many other ways during this time.

The individual elements that furnish precision or spontaneity are not always the same from drawing to drawing, or over a period of time. However, both approaches are almost always present within each of my drawings. In fact, the combination of precise and spontaneous elements within the same work has become one of the central themes in my work. Although I was aware of the fact that both approaches were

present in the drawings, the decisions made during the drawing process remained largely instinctive up to this point.

I resolved to consciously examine the role of precise and spontaneous aspects of my drawings as my creative project. I felt that an investigation into the use of precise and spontaneous elements and their relationship to each other would strengthen my understanding of my own work. To clarify the investigation, a number of specific questions were formulated at the beginning of the investigation. These were:

1. Which of the approaches is dominant in the beginning?
2. How does the beginning approach affect the final product?
3. How does the choice of media affect the relationship between the opposing aspects of the work?
4. Do most of the works rely on one approach, or are they brought into an equal balance?
5. Is any one aspect (a particular figure, image, or form) treated in the same way in the majority of works?

Keeping these specific questions in mind, I then completed a series of drawings and prints. In order to keep a record of some early phases of the drawings, of my responses, and of the final outcome of these works, I took slides of many of the drawings at various stages of completion and kept notes that I felt might be of later use. It was not my intention that these photographs and notes provide a complete commentary or analysis of the work, only that they serve as reminders at a later date.

I have made no attempt to differentiate between drawings and prints except where the print medium made a difference in the approach to a problem. There were no restrictions on media or on size.

Upon completion of the studio portion of the project I chose those drawings which I felt best illustrated important aspects of the project to use for discussion.

## CHAPTER II

### DISCUSSION

The studio portion of the investigation was completed in a period of four and a half months, from early September, 1975, through mid-January, 1976; however, some portions of some of the works were begun just prior to that time. Upon the completion of the studio portion of the investigation, the written portion was begun. By completing the drawing portion of the project before beginning the analysis and discussion of the work my intent was to gain more insight into my usual way of working and to avoid the possibility of being overly influenced by the analysis of any particular piece. The works discussed in this section are discussed in the approximate order of their completion.

In reviewing all eighteen of the drawings of the project, eleven were selected to be discussed. The drawings chosen for discussion represent the first occurrence of a change in my way of working, or a discovery that affected the development of the series. Each was chosen for its significance to the investigation rather than its aesthetic qualities.

Appendix A lists each of the works discussed along with information concerning size and media. Appendix B consists of slides of the work.

## Figure #1

## "Overlay"

This is the earliest piece in the project, and its major importance lies in the way in which it was begun and in the use of media. I had worked with a lithograph as the basis of a drawing in the past, but previously the print was done specifically with the idea that additional work be done on it. In this case I used a print that was supposedly complete. Also, on the previous occasion, the finished work was dominated completely by the print base. The drawn elements served only to make minor alterations or to add color. In initiating the project I was intrigued by the past experience in mixing the print and drawing media. My approach to the piece was based on two factors: one, I was not pleased with the composition of the print, and two, I had been hesitant to begin working on the creative project. Using a three-color lithograph as a base (fig. 1a), I completely obscured the image with graphite, maintaining only roughly the same border as the original. The graphite was then rubbed with a piece of cotton soaked in turpentine. This caused the graphite to be absorbed into the parts of the paper not covered with lithographic ink, and allowed the inked parts to show through in a slightly altered form. The parts of the original print which were inked with a light ocher showed through the graphite more than those parts inked with blue or brown ink. Even though the graphite was

rubbed down with turpentine, it still reflected the strong directional marks with which it was applied and contributed to the feeling of spontaneity in the initial stages. The grid area of the original print, however, was not readily visible and I felt the drawing needed some very precise and geometric elements to play against the loose, gestural marks on the page. The grid area was strengthened by the addition of a white penciled grid and was rubbed with blue pastel. Additional grid areas in colored pencil, and a pencil contour of a glove also served to provide the drawing with areas of precision. The drawing then underwent a period of adjustment during which both precise, usually linear, elements were played against spontaneous elements. The stenciled words, a gold star sticker, and a thin line of brown tape were added last. Although I was not completely happy with the drawing, I felt that I was becoming "fussy" with it and that if I continued to work on it, it would lose some of the freshness that appealed to me.

I had hit on the idea of completely obscuring the existing imagery by accident in the process of adding to the original print. I was much less hesitant to take rather drastic action because I knew that if I were displeased with the work I had another base print on which to work. In this case, the approach to a particular work was very different than I would have made to a clean, empty sheet of paper. The looseness was



also greatly influenced by my choice of media, again an accidental happening. I had never used graphite in exactly this way and liked the way the graphite and turpentine reacted to the inked and non-inked portions of the page. I found the turpentine had to be applied fairly quickly and left alone as too many attempts to work it would smear the ink underneath or remove it entirely. This restriction in the nature of the media contributed to the overall immediate feeling of the drawing. The precise elements which were added are either geometric or figurative. "Overlay" provided both a direct basis for several successive works and introduced several new methods which were to be important throughout the remainder of the project.

#### Figure #2

#### "Third Chance"

In "Third Chance" I continued to work with a lithograph base, this time with the addition of an embossed plate. The embossing gave the page an overall texture that I had not used before. The drawing was begun by brushing gesso at various places in the composition. The intent was not to obscure or remove portions of the original print, but to protect those areas from the effects of the successive stages. The paper was then covered with several colors of pastel and rubbed down with a paper towel soaked in acetone. This gave the exposed areas a fairly even color, but the gessoed areas served to preserve

white spaces within the drawing, a consideration that had been lacking in the previous works. The drawing was now dominated by the play of the gesso brush strokes against the dark brush strokes of the original print. While I thought the gesso and pastel was important to the drawing, I felt an area of precision was needed. As a solution, I chose to restate in pencil one of the precisely drawn areas of the original print, the brush handle. Although the area did not occupy a very large portion of the page, its position within the composition, the use of contrasting values, and the fact that it is the only area using a recognizable image, served to make it the focal point of the drawing.

"Third Chance" is still a drawing I respond to strongly. I made an attempt to break from a succession of drawings that were begun using graphite and turpentine. Although I found that approach interesting, it produced a series of predominantly dark drawings and the process created a surface that was very difficult for me to alter. In a piece done just previously I wanted to emphasize some precise linear areas and so tried white ink on the dark surface but found it unsatisfactory. I knew that if I could use pencil I could create both line and subtle value changes. Therefore, I decided to use pastel in the same way as I had been using graphite in order to produce a surface that would accept and show pencil images. This substitution served to introduce color as having a more important role

than in the previous drawing. The precise element of the work was furnished by the rendering of a recognizable object.

### Figure #3

#### "Re: Past"

"Re: Past" was done shortly after the previously discussed piece. It is, I believe, one of the most successful works in the project. My evaluation is based on subjective responses, but I will describe as much of my response as I can. Again, the drawing was begun by using a print as the base on which to work, here the print was not a completed work, but only the first color of a three-color lithograph. Because of its incomplete state, the print did not overly influence the composition or imagery of the completed drawing. The primary role of the printed surface was simply to furnish a particular color. In my previous use of prints as the basis of drawings, the outside edge of the print had also determined the outside edge of the drawing. However, in "Re: Past" even the border was changed. The drawing was initiated in much the same way as the previously discussed works. Graphite and turpentine were used to obscure the existing imagery except for some areas covered with acrylic medium. These areas showed through the graphite with little alteration. Pastel was added to the graphite and turpentine used in the beginning. The changes in my approach allowed me to preserve some of the precise areas of the initial print base and from the beginning I

had both precise and spontaneous elements present in the drawing. This, I think, is important because in the previously discussed works I felt precision was sacrificed in the initial stages, then had to be added or restated later. Although I felt this way of working was exciting, it had not allowed me to maintain a balance in the two drawing approaches. The acrylic medium played both precise and spontaneous roles. It was applied with a brush and showed the gestural brush marks yet, being clear, it revealed linear and geometric elements. At this stage the drawing was again dominated by the spontaneous gestural marks with which it was begun.

I wanted to add a very exact rendering of a small spoon; however, the surface of the drawing did not allow pencil to show up, so I began this image on the lower left side with no thought as to how it would be integrated into the rest of the drawing (Fig. #3a). My solution was to repeat another image of a spoon on the other side of the dark central area. The spoon images were left incomplete and a very dark black area around each one served to further emphasize and unite them with the center section of the drawing. The precise bottom edge and the implied side borders make the overall shape a departure from my usual rectangular format.

The way in which "Re: Past" was begun kept it fairly loose even in the finished state, but the addition of the spoons and the vertical lines helped achieve what I felt at

the time was a very necessary balance in the drawing styles. By this time in the project, the runaway joy of discovery and manipulation of new combinations of media had begun to wear out and I felt a need to introduce a more exacting element into each work.

Figure #4  
"Ampersand II"

Figure 4 represents one of the few works in the series in which the spontaneous and precise elements are confined to relatively separate areas. The basis for the drawing was a row of knot images across the upper portion. After some searching, I had failed thus far in the project to hit upon a particular object or image that would carry enough visual or personal meaning to enable me to sustain its use over several drawings. Previously I felt I worked best when I came on an image or object that I could use as a departure point for a series of drawings. "Ampersand II" represents an effort to return to a familiar way of working.

The work was begun with a lithographed drawing of a piece of twisted string. Each successive drawing of the knot was based on my response to the preceding image so that some became quite diagrammatic and others more abstracted. The knot forms generally suggested the shape of a number 9 and this along with a grid area were added to the lithograph. When I used the lithograph as a basis for a drawing, I reemphasized

the knot images in some areas, then used graphite and turpentine to build up a rectangular area of dark value at the bottom. The geometric shape was confined by taping the edges. I removed the tape and began using an eraser to achieve a transition between the dark bottom area and the white of the page. I also used pastel and an eraser at the top, and white chalk on the dark area at the bottom, which helped unify the composition by repeating the strong directional strokes. Repetition of the rectangular shape of the border in the dark area at the bottom and in the rectangle within this area defined by a silver line served to further unify the composition.

The approach to "Ampersand II" was made in a much more deliberate way than had been the case in the past several drawings, and the drawing is influenced by this approach. Until now in the investigation, I had been concerned with the handling of the effects of media, but I now felt that this must be integrated with some elements of precision which in this case meant rendering an object and using geometric shapes.

#### Figure #5

#### "Too Many Ticklers"

I had been working very loosely and wanted to do a tight drawing as an attempt to compensate for something I felt was lacking in the previous work. I have always derived a certain amount of satisfaction from exercising technical skill in drawing. Most of the work done thus far in the project was

based on (1) the use of the media in a way that was unfamiliar to me, and (2) on obscuring or altering existing images, which I viewed as unpredictable or spontaneous ways of beginning a drawing. In order to balance my previous approaches to the drawings in this investigation, I began "Too Many Ticklers" by using a tight rendering of an object--a feather. The work progressed from left to right as each new image was an alteration of the previous one. Since the feather suggested a fork image, the introduction of the fork was based on a similarity of form. The rectangular area at the bottom was the last part to be added. Although I had no idea what the final outcome of the drawing would be, it seemed to have a very planned effect in retrospective viewing because of the way in which it was begun. As one of the few drawings in the series that was approached in a preplanned, precise way, perhaps it was an outgrowth of the seemingly eternal question "What do I draw?"

Figure #6

"Orpheus Silenced"

and

Figure #7

"Orpheus II"

Figure #6, "Orpheus Silenced" had its origin in a re-reading of some Greek myths. The harlequin figure that I had used in the past was transformed into Orpheus, and I decided to use this "character" as a contrast for the dark surfaces of

several previous drawings. The darks were to play the role of the loose and spontaneous, and the "character" of Orpheus was to play the role of the precise. With all of this firmly and clearly pictured, I began the drawing in figure #6 by developing the dark areas first. The border was taped to establish the limits of the drawing, and then the dark area at the top was built up using graphite, black treewax, turpentine, oil paint, gesso, and ink (Fig. #6a). The dark area provided me with what I meant to be a spontaneous approach, then the diamond shapes were added to the bottom in pastel and colored pencil. Some of the diamond shapes were also added to the dark area at the top by using a silver pencil and graphite.

"Orpheus II" (Fig. #7) was executed in much the same way, and uses the same media except the order of working was reversed. The diamond shapes were the first elements (Fig. #7a), and the dark area at the top was added later.

Although these drawings were among those I consider the least successful of the entire project, I think that they are valuable in providing insight into my way of working. At about this point, I was disappointed by my failure to come upon an object/image that was personally meaningful and that would serve as a continuing basis for further drawings. The transformation of the harlequin into Orpheus and the representation of this image as a geometric pattern of pastel shapes



was an attempt to reactivate some ideas that had been meaningful in the past, and to integrate past imagery into a new way of working. I had very consciously determined the roles each of the elements was to have, and in both drawings I had a fairly clear picture of the final outcome before I began working. I started one drawing using media and methods that I previously thought of as spontaneous. The second drawing was begun by using methods I had come to think of as precise. The resultant drawings were so similar in their final state that I began to think that the way in which a drawing is begun had no effect on its final outcome. Several months later, while viewing these drawings along with others done at the same time, I realized that my meticulous planning had left no room in the drawings for any real spontaneous or unplanned action to take place. By completely visualizing the final product before I began, I closed off the chance of recognizing and acting upon any unplanned events even if they had occurred. In effect, both drawings are precise, with little or no spontaneity present.

#### Figure #8

#### "Star Chart"

In almost every respect, "Star Chart" could be viewed as the opposite of the two works just discussed. Whereas, in the previously discussed works the spontaneous had become planned, in this case the entire process was unplanned and largely accidental.

In an effort to find some basis for beginning a new drawing, I ran across a lithograph that I had tried to develop into a drawing several months previously. It did not work and was laid aside and forgotten. When I came upon it again, I decided that it might at least provide a beginning and resumed work, "playing," with the intention of again laying it aside as soon as I had gotten a better idea. The original lithograph had been nearly obscured by silver spray paint. There remained a horizontal brush stroke along the bottom. Since the brush stroke did not seem to belong to the clean metallic of the silver, I repainted the silver area using black spray paint, but not evenly, so that the silver still showed through in some areas. The black paint had produced an unusual texture, and I used white chalk on the top section to produce a layer of fairly regular, although not mechanical lines. This caused some of the black paint to come off, thereby revealing the silver paint beneath. I reinforced this by further scratching with a knife blade to produce an area of irregularly scratched lines and a series of regularly spaced horizontal lines. I then used an eraser to remove some of the white chalk, leaving the dark paint underneath. The star and number shapes were added last using an eraser, stencil, and colored pencil.

"Star Chart" became a journey of discovery as well as a drawing. I used several media that had not been important in

prior works, and since I had no particular end in mind, I felt free to respond to what was happening on the page. In reviewing the drawing portion of my investigation, I think that those drawings that came about in a similar way provide the most successful end products, if not always the most information and insight.

Figure #9

"The Gate"

Periodically I discover a solution to a problem only to remember later arriving at the same solution in the past in a different form. As I became more intrigued by the texture and surface in my drawings, I decided I had been abandoning drawings too easily and that I should work longer on the pieces that had seemingly gone awry. This prompted solutions I might not otherwise use and would prevent the duplication of many of the same drawing methods.

One way of prolonging work on a piece with apparently insurmountable problems was to cut or tear away portions that did not work well and develop those that did. This solution was applied to the drawing in figure 9. I had been working with several drawings more or less concurrently, and one was giving me real problems. When I had completed the others, this drawing was still, by all criteria I could name, an abject failure; so much so that I tore it into several pieces and began reworking each piece with almost everything I could

lay my hands on. I exerted no conscious control. The result was a 10" x 14" piece with a torn strip from another portion of the original drawing as a collage element. I mounted this on a larger piece of white paper (30" x 22"). In a critique, it was pointed out to me that the white space dominated the drawing and that the subtle value transitions along with the impact of the torn edges were lost. I began looking around for a suitable background for the drawing, but all the papers that I tried seemed to intrude on the drawing in undesirable ways. The incompatibility was due in large part to the uniformity of the surface of the manufactured papers. I made my own surface using some of the same materials that were used in the drawing--a much more successful solution. The search for a suitable background led to a solution that was not a background at all but an integral part of the drawing. The drawing was incomplete until it was presented in this way.

My pleasure at having rescued a piece after such an unpromising start led to a new series of drawings using scraps of previous drawings and other jetsum usually found in my studio. There was a great deal of freedom in using the collage approach, since I attached less importance to those scraps than I would to a drawing that was on new, clean, expensive paper or to work in which I had invested a great deal of time. These were only scraps and therefore could not be "ruined," so I felt at ease combining them in unusual ways. In retrospect, I see all of this activity hinged on the decision not to quit

so early. I remember having reached the same decision at least three times in as many years. Obviously it is a lesson I must periodically relearn.

Figure #10

"Harlequin's Presence"

"Harlequin's Presence" is a direct result of the previously discussed work, and is among my favorites in the series. It represents a change in scale and the introduction of non-paper surfaces into the drawings. In the past, I had not responded to the use of drawing surfaces other than paper, and had disregarded them in beginning new work. As I began to incorporate collage elements in the drawings, I also began to vary the drawing surface. Acetate was the most appealing of these materials, since it permitted work on the surface and its transparency allowed elements underneath to show through. The transparency also permitted a physical depth as well as the illusion of depth. The media and imagery here are similar to those previously discussed, but the introduction of a new surface altered my responses so that they remained fresh.

The paint was applied with a small print roller, and with spray paint. Although it is not large in area, the inked line is a very important part of the piece.

Figure #11

"Harlequin Diagrammed"

Up to this point in the project, lithography had been almost the only print medium used. However, silkscreen is the basis for the drawing in Figure #11. The print was made

using a direct emulsion process in which an image drawn on acetate in black was transferred photographically onto a sensitized screen. The process appealed to me because of its directness--what is drawn or painted on the acetate becomes the printed area in the final product. The imagery for the silkscreen had its origin in some of my earlier work, and incorporated both spontaneous and precise elements from the beginning. The top portion was done by applying paint from a spray can and with a paper towel to achieve an uneven surface. the diamond shapes were cut out of an opaque material and adhered to the acetate. My inexperience with silkscreen permitted limited success, but the results were interesting enough to encourage further experimentation. After I had printed enough one-color images to allow me to realize that I needed more practice with the new medium, I began using several ink colors simultaneously to produce various ink effects. Several of these prints were put aside for use at a later date as bases for drawings.

I began "Harlequin Diagrammed" by cutting out some of the diamond shapes and placing them in a new arrangement in the top area, then attaching them using acrylic paint. The arrangement of the diamond shapes reminded me strongly of a box that had been unfolded and laid flat, so I enforced the imagery by restating the arrangement in pencil in another place. Using solid and dotted lines in similar geometric arrangements further enforced the analogy of cut and folded forms. Paper

covered with silver spray paint was then placed behind the area from which the diamond shapes were cut. The linear and geometric elements function as precise elements and the colored inks provide the spontaneous element.

"Harlequin Diagrammed" is perhaps one of the best balanced pieces in the series because the precise elements used are not large in scale compared to the area of colored ink; nevertheless, they demand attention. The result is an unequal, but pleasing balance using opposing visual aspects.

### CHAPTER III

#### SUMMARY AND CONCLUSION

The purpose of the project was to explore a particular aspect of my work which had become a central theme, the use of opposing drawing styles within the same work. The use of spontaneous or loose elements together with precise, exacting elements was the most consistent of the opposing approaches to drawing. The investigation was undertaken in two phases: first, a series of drawings was done, then an analysis of selected drawings from the series was completed. The analysis was aided by photographs and notes kept during the drawing period. The drawings chosen for discussion were specific examples of discoveries or changes that occurred in the course of the investigation. Since the use of opposing approaches to drawing had been instinctive in the past, there were a number of specific questions established at the beginning of the project, and by considering these questions, I hoped to gain some insight into my own way of working.

In beginning the investigation, I had some preconceived ideas about what might occur in the drawings, and comparing those ideas with what actually happened (or did not happen) furnished me with a great deal of information and a few surprises.



For me, the most basic consequence of this investigation has been the clarification and partial redefinition of the opposing elements around which the investigation was built. At the beginning of the project, I felt that I knew exactly what I meant by spontaneous and precise, that I would know exactly when each of these elements occurred, and what their relationship to the finished product would be. All of this was true, but not complete. I came to realize my definitions of precise and spontaneous were incomplete in that they were too narrow. At the outset, these definitions were tied in my thinking to the way in which a mark was applied to the surface and to the finished form that mark made in the drawing. For example, a mark applied with a sweep of a brush and showing the gesture used in making that sweep would be considered a spontaneous element. A series of evenly spaced lines or a carefully rendered object would be considered precise elements. In short, physical control of the media was the determining factor. In viewing several works at about the halfway point, including those discussed as drawings six and seven, I became aware that those drawings or parts of drawings in which the final result was predetermined or that followed a preconceived path of development were functioning as precise, so that physical control was not the only deciding factor. I had to expand my definitions of these aspects of the work to allow for some consideration of the intent with which a particular approach

was made. Precise and spontaneous could be considered to be varying degrees of predictability.

The one aspect of the work that was dealt with most consistently and most consciously throughout, was the question of the relationship between the beginning approach and the final outcome. The beginning of any new drawing has always been a critical and difficult phase in my work. The first few minutes, the first few marks and how they were applied have always had a tremendous effect on my responses to a particular work. An amazing number of drawings never made any further progress after those first few minutes. During the investigation I paid particular attention to those first few minutes, and deliberately varied my initial approach to some of the work. In the early stages of the investigation, I began most of the pieces in a spontaneous way. The initial approach was prompted by the use of media in an unfamiliar way. The drawings begun in this way remained dependent on this way of working and the final product was determined by the beginning approach. At about the mid-point in the study, I began to vary my way of working and executed some drawings which were begun with careful renderings of a particular object (drawings #4 and #5) or with the end result in mind (drawings #6 and #7). Both approaches may be considered precise beginnings. The final products were again dominated by the way in which the work was begun. In the last third of the project,

I became more aware of the beginning approach and its influence. I found I was more excited by the drawings begun with no end product in mind. The latter drawings of the study were begun in a similar way.

The choice of media exerted a major influence on the relationship between the opposing aspects of the work. I experimented a great deal with media in unfamiliar combinations in the course of the investigation and I believe that this experimentation tended to make the work less predictable in its final outcome than would have been the case if the choice of media had been restricted. I did find some consistencies in the choices of media and in the way in which a particular medium was used which affected the relationship between the opposing aspects of the work. Media or tools which readily made linear marks were usually used to provide precise elements in the drawing. Pencils, tape, and ink applied with a pen were consistently used to make thin lines and always appeared as precise elements. Graphite in stick form, and wet media such as paint, ink, turpentine or acetone washes, and spray paint served to provide most of the spontaneous elements. Anything over which I could not exert a great deal of control or any combination of media unfamiliar to me was used as a spontaneous element. I found I relied on the few tools I could easily control to provide the precise elements.

In reviewing the completed drawings I discovered most of the work relied on a spontaneous approach which I think was

due in part to the fact that I became very involved with exploring new media in the course of the investigation. If the study were continued over a longer period of time, this might not be the case. If I have been working in one way for a while, I find I will begin at least one work using the opposite approach, thus providing balance to the work over a period of time.

One of the questions raised at the beginning of the project was how particular images, figures, or forms related to the opposing drawing styles. In reviewing the drawings, I found that a particular image or form was usually handled in the same way in successive works. Certain images and forms were used in only one way in all of the drawings in which they appeared. The precise elements are provided by geometric forms, representational images, and most consistently by line. Line appears in thin marks and almost always in a medium which allows a great deal of control; specifically, pencil or ink. Geometric forms and figurative elements are also restricted largely to the precise role. Some generalization can also be made about the role of spontaneous elements in the investigation. In most of the works, those parts playing a spontaneous role depended at some point on the use of wet media. Also, the spontaneous areas frequently occupied more of the total surface area of the drawing. However, this did not always make them more important than the precise elements in the same

drawing. Once a way of working with a particular image or form was established, the approach was generally maintained.

The investigation into the use of opposing elements within the same drawing provided insight into my way of working by bringing into consciousness aspects that had been unconscious. In examining specific aspects of one of the central themes in my work, I have answered some of my initial questions, but more importantly, I have raised some new questions that provide a basis for further work.

APPENDIX A  
LIST OF ILLUSTRATIONS

Figure #1

Title: "Overlay"  
Size: 18" x 23 1/2"  
Media: Lithograph, pastel, graphite, colored pencil,  
collage

Figure #1a

Title: "Return, Ice Man"  
Size: 20" x 28"  
Media: Lithograph

Figure #2

Title: "Third Chance"  
Size: 24 1/4" x 17 1/2"  
Media: Lithograph, gesso, pastel, graphite

Figure #3

Title: "Re: Past"  
Size: 16 1/4" x 27"  
Media: Lithograph, graphite, pastel, acrylic,  
colored pencil.

Figure #3a

Title: "Re: Past"  
Incomplete version

Figure #4

Title: "Ampersand II"  
Size 22" x 30"  
Media: Lithograph, graphite, pastel, chalk

## Figure #5

Title: "Too Many Ticklers"

Size: 22" x 30"

Media: Graphite, pastel, gesso

## Figure #6

Title: "Orpheus Silenced"

Size: 42" x 21"

Media: Tree wax, graphite, pastel

## Figure #6a

Title: "Orpheus Silenced"

Incomplete version

## Figure #7

Title: "Orpheus II"

Size: 21" x 28"

Media: Graphite, treewax, pastel

## Figure #7a

Title: "Orpheus II"

Incomplete version

## Figure #8

Title: "Star Chart"

Size: 15 3/4" x 22 1/4"

Media: Lithograph, spray paint, chalk, colored  
pencil

## Figure #9

Title: "The Gate"

Size: 30" x 22"

Media: Spray paint, pastel, colored pencil

## Figure #10

Title: "Harlequin's Presence"

Size: 13 1/2" x 6 3/4"

Media: Acetate, dry pigment, acrylic, ink

## Figure #11

Title: "Harlequin Diagrammed"

Size: 30" x 22"

Media: Silkscreen, acrylic, graphite, spray paint

Figures #12 - 18 are works completed for this investigation but were not discussed in the written portion.

## Figure #12

Title: "Overlay 1-10"

Size: 22" x 28"

Media: Lithograph, graphite, pastel, colored pencil

## Figure #13

Title: "The Second Chance"

Size: 27 1/2" x 20"

Media: Lithograph, graphite, pastel, ink,  
colored pencil

## Figure #14

Title: "Orpheus Barely Begun"

Size: 24 1/2" x 18"

Media: Lithograph, graphite, treewax, ink,  
pastel, tape

## Figure #15

Title: "Re: membered"

Size: 20 1/2" x 26"

Media: Graphite, colored pencil, tape



## Figure #16

Title: "O/Harlequin"

Size: 30" x 22"

Media: Silkscreen, graphite, pastel, spray paint

## Figure #17

Title: "Harlequin X"

Size: 30" x 22"

Media: Silkscreen, collage, acrylic, spray paint

## Figure #18

Title: "Cryptic Harlequin"

Size: 17" x 12"

Media: Graphite, dry pigment, acrylic, colored  
pencil, collage















































